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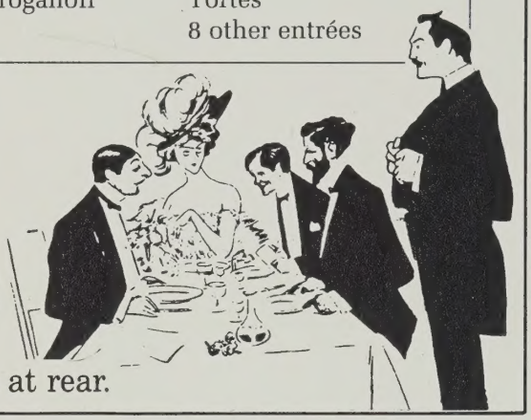

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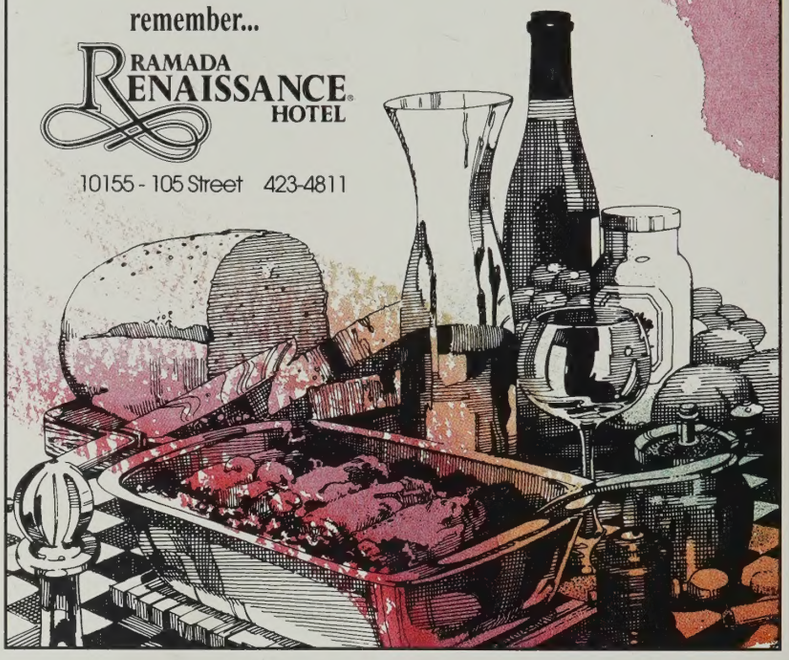

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Edmonton Symphony Orchestra

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Uri Mayer – Music Director

Volume 8, Number 8 ***April, 1992***

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See page 17 for more.

The Edmonton Symphony Society gratefully acknowledges the financial support provided from **The Lottery Fund** by the **Government of Alberta** through the **Alberta Foundation for the Arts, The Canada Council, Alberta Culture and Multiculturalism,** and the **City of Edmonton.** Our sincere thanks to the **Winspear Foundation** for their continued financial support.

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Editor **Rose Ginther-Hees**
Associate Editor **Elizabeth Brisby**
Programme Notes **Dave Baker**
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CHORAL

CELEBRATION

Friday
April 3rd, 1992
8:00 p.m., West Edmonton Christian Reformed Church

CATHERINE ROBBIN, Mezzo-Soprano
MARNIE GIESBRECHT, Organ
UNIVERSITY OF ALBERTA MADRIGAL SINGERS
URI MAYER, Conductor

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Programme

RESPIGHI
Il Tramonto
Catherine Robbin, Mezzo-Soprano

RAMINSH
Magnificat
Catherine Robbin, Mezzo-Soprano
University of Alberta Madrigal Singers

INTERMISSION

BRAHMS
Alto Rhapsody, Op.53
Catherine Robbin, Mezzo-Soprano
University of Alberta Madrigal Singers

SAINT-SAENS
Symphony No.3, Op.78 in C minor
("Organ Symphony")
Adagio - Allegro moderato - Poco adagio
Allegro moderato - Presto - Maestoso - Allegro
Marnie Giesbrecht, Organist

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This evening's concert is being recorded by the CBC for broadcast on Monday, April 20th, at 9:05 a.m. on *Mostly Music*, with host Ken Winters, on CBC Stereo 90.9 FM.

Catherine Robbin, Mezzo-Soprano

One of Canada's best known mezzo-sopranos, Catherine Robbin has performed with many of today's leading conductors throughout her native Canada and internationally in cities such as New York, Paris, London and Chicago. Miss Robbin is at ease in a wide range of vocal music but is particularly noted for her masterful interpretations of works from the Baroque and Romantic eras.

Miss Robbin's opera highlights include the title role in Tafelmusik's touring production of Handel's *Floridante* and a tour of several European cities in concert performances of Mozart's *La Clemenza di tito* (Annio). Last fall she made a successful debut with the Vancouver Opera in *Alcina* as Bradamante.

1991/92 promises to be a busy year for Catherine. After her appearance with the ESO, she will travel to Wales to perform the chamber version of Mahler's *Das Lied von der Erde*. Miss Robbin will also appear with the National Arts Centre Orchestra and in Handel's *Messiah* with the Toronto Symphony.

Marnie Giesbrecht, Organist

Marnie Geisbrecht is Professor of Music (Organ Performance) at the University of Alberta. A versatile musician, Dr. Giesbrecht holds advanced degrees in piano and in organ from the University of Alberta, the Eastman School of Music (Rochester, New York) and the Mozarteum (Salzburg, Austria).

Dr. Giesbrecht has an excellent reputation as a chamber musician, pianist and organist and has performed several world premieres. An international performer, Marnie Giesbrecht is becoming increasingly well-known for her performances of Canadian organ music and of duo piano and organ music with Joachim Segger.

University of Alberta Madrigal Singers

Leonard Ratzlaff, Music Director

The U of A Madrigal Singers is a chamber choir of approximately 30 singers which studies and performs choral music of all periods and styles. Under the direction of Dr. Ratzlaff, who is also the Director of Edmonton's Richard Eaton Singers, the Madrigal Singers have developed a reputation as a fine chamber choir, both in Edmonton and across Canada. They have been heard on local as well as national CBC broadcasts, and have performed at the Alberta Music Conference and the Association of Canadian Choral Conductors' Convention.

Tonight's performance marks the Madrigal Singers second performace with the Edmonton Symphony Orchestra in the 1991/92 season. In addition to this evening's presentation of Raminsh's *Magnificat* and Brahms' *Alto Rhapsody Op.53*, the choir appeared with the orchestra in December to perform Mozart's *Requiem*. By the conclusion of this season the choir will have appeared with the Alberta Baroque Ensemble, and the Tri-University Festival in Calgary.

The University of Alberta Madrigal Singers

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Tim Hankewich
George Irwin
Joe Levesque
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James Thompson

Bass
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Bruce Cable
Thomas Holm
Troy Janzen
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Peter Malcolm
Quentin Mix
John Mulholland
David Paul

The Sunset
by Percy Bysshe Shelley

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown mossy woods - and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay
In love and sleep - but when the morning came
The lady found her lover dead and cold,
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on - in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts
Dissolve away in wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like things dead - so pale;
Her hands were thin, and through their wandering veins
And weak articulations might be seen
Day's ruddy light. The tomb of thy dead self
Which one vexed ghost inhabits, night and day,
Is all, lost child, that now remain of thee!

"Inheritor of more than earth can give,
Passionless calm and silence unreproved,
Where the dead find, oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, or drop in the deep sea of Love;
Oh, that like thine, mine epitaph were - Peace!"
This was the only moan she ever made.

Il Tramonto
translated by R. Ascoli

Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stempri)
la morte e il genio contendeano.
Oh! quanta tenera gioia, che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama,
che allor solo conobbe l'abbandono pieno
e il concorde palpitar di due creature che s'amano,
e gli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente discoverto al cielo!
Ora è sommerso il sole;
ma linee d'oro pendon sovra le cineree nubi,
sul verde piano, sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente l'infocata luna
tra i folti rami delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussurra:
"Non è strano? Io mai non vidi il sorgere del sole,
O Isabella. Domani a contemplarlo verremo insieme."

I giovin e la dama giacquer tra il sonno
e il dolce amor congiunti ne la notte:
al mattin gelido e morto ella trovò l'amante.
Oh! nessun crede che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, nè folle divento:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia.
Era, null'altro che a vederla, come leggere un canto
da ingegnoso bardo
intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più:
consunte quasi le ciglia dalle lagrime;
le labbra e le got parevan cose morte tanto eran bianche;
ed esili le mani e per le erranti vene
e le giunture rossa del giorno trasparia la luce.
La nuda tomba, che il tuo fral racchiude,
cui notte e giorno un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!

"Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo siz: Pace!"
Questo dalle sue labbra l'unico lamento.

Excerpt from
Harzreise in Winter
by Goethe

Alto
Aber abseits, wer ist's?
Ins Gebüusch verliert sich sein Pfad,
hinter ihm schlagen
die Sträuche zusammen,
das Gras steht wieder auf,
die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen
des, dem Balsam zu Gift ward?
Der sich Menschenhass
aus der Fülle der Liebe trank!
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf
seinen eignen Wer\
in ungnügender Selbstucht.

Alto and Male Chorus
Ist auf deinem Psalter
Vater der Liebe, ein Ton
seinem Ohre vernehmlich,
so erquicke sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
neben dem Durstenden
in der Wüste.

Who is that, wandering alone?
He loses his way in the brush,
behind him the branches
close together again,
the grass springs back again,
emptiness swallows him.

Ah, who can heal the pain
of one who finds poison in balsam?
He has drunk the hate of mankind
from the cup of love!
First scorned, now scorning,
he secretly wastes
his own merit
in useless searching for himself.

If there is in your Psalter,
Father of Love, a melody
that can reach his ear,
revive his heart!
Turn your unclouded light
down on the thousand fountains
beside the thirsting soul
in the wasteland.

translation (c) 1962 William Mann

Programme Notes

by Dave Baker

Il Tramonto
Ottorino Respighi
(b. Bologna, 1879 / d. Rome, 1936)

For all that Ottorino Respighi was, an almost exact contemporary of Arnold Schönberg and Béla Bartók, the similarities all but end there. Respighi was a "throwback," a natural conservative who found his greatest fame in orchestral works and arrangements, rather than in the more traditional Italian realm of opera (he did, however, write nine operas). No matter what can be said of his deliberately backward-looking original compositions, Respighi was a master of orchestration.

Il Tramonto is an original Respighi composition, a setting for Mezzo-Soprano and strings (originally for string quartet) of the poem *The Sunset,* by Percy Bysshe Shelley (1792-1822). The translation, by R. Ascoli, had been done before Respighi's music, and served in fact as the inspiration for the work. It was composed in 1918 during a brief stay in Bologna, and premiered later that year in Rome. It was dedicated to its first singer, Mezzo-Soprano Chiarina Fino Savio, Respighi's friend, and frequent performer of his works.

Magnificat
Imant Raminsh
(b. Ventspils, Latvia, 1943)

Imant Raminsh is a choral music specialist. After emigrating to Canada at the age of five, he completed his schooling at the University of Toronto (studying composition and choral techniques) and the Akademie Mozarteum, Salzburg (studying composition, fugue, violin, and conducting).

In 1968, he established the Music Department at the College of New Caledonia (Prince George, B.C.), and was the founding conductor of what is now the Prince George Symphony Orchestra. Currently, he is Second Violin of the Okanagan Symphony Orchestra, as well as Music Director and Conductor of the Aura Chamber Choir and Nova Children's Choir.

Imant Raminsh's compositions have been performed by the Elmer Iseler Singers, the Vancouver Chamber Choir, and the Stockholm Chamber Choir, among others. Recent commissions for his works have come from the Vancouver Chamber Choir, Vancouver Bach Choir, the B.C. Choral Federation, the CBC and Edmonton's Da Camera Singers.

His *Magnificat* for mixed choir a cappella dates from 1985, though a version for solo Mezzo, mixed choir and piano dates from 1983. The work was orchestrated over two years later for Elmer Iseler and the Toronto Mendelssohn Choir and in its orchestral version, was subsequently recorded by the CBC Vancouver Orchestra, conducted by Jon Washburn.

Rhapsody for Alto, Male Chorus and Orchestra, Op.53
Johannes Brahms
(b. Hamburg, 1833 / d. Vienna, 1897)

The story of Brahms' life with women is probably best left for a psychoanalytical journal rather than these pages. Beginning at around age ten, for example, Brahms earned extra money for his family by playing piano in bordellos. Later on in his life, the one woman whom he loved most ardently was unattainable to him - Clara Schumann, the wife of composer Robert, for whom Brahms had the highest regard. Clara's love for her husband forever kept Brahms' love unrequited, even after Robert Schumann's death.

His intensely emotional *Alto Rhapsody* is thus a keen insight into the emotional distance he maintained from women in general. Curiously, the work was meant as a "bridal gift" (a rather sombre work for so joyous an occasion) to Robert Schumann's sister Julie. Brahms found the words he wanted to express in Johann Wolfgang von Goethe's poem *Harzreise in Winter.* He set three verses of it to music for Alto, Male Chorus and Orchestra, and dedicated it to Albert Dietrich, his lifelong friend.

The *Rhapsody* is in three distinct sections, with the Alto entering quietly after a dark and probing orchestral opening. In the middle section, almost all the orchestral statements are very short, creating an atmosphere of restlessness, and in the line "der Fülle der Liebe trank," the Alto leaps from an A-sharp to E, then dangerously down to G. The final section is the only one with male chorus, which adds its strength as an underpinning to the prayer-like quality of the conclusion.

Symphony No. 3, Op.78 in C minor ("Organ")
Camille Saint-Saëns
(b. Paris, 1835 / d. Algiers, 1921)

This unusual, and final symphony of Camille Saint-Saëns was, in fact, the fifth symphony that he wrote, but his own exacting standards prohibited him from ever publishing the first two during his life. By the time of the writing of what is now known as his *Third Symphony,* Saint-Saëns was being greatly influenced by one of the Romantic era's great figures, Franz Liszt. The two had become great friends, and Liszt's broad, Romantic sweep is evident in this work, Saint-Saëns' most famous symphony.

The work, scored for a large Romantic orchestra, with the added unique feature of an organ, was premiered in London on May 19, 1886. So unusual was the whole approach of the work, that Saint-Saëns included his own annotation, in which he said, in part: "Although in two parts, the *Symphony* contains all four traditional symphonic elements. The first movement, prevented from developing to its full potential, serves as an introduction to the *Adagio,* while the *Scherzo* is linked to the final movement in a similar manner."

Together with César Franck's *Symphony in D minor,* the *"Organ Symphony"* of Camille Saint-Saëns, represents the zenith of French symphonic writing in the 19th century. In an era when musical success in France meant success on the operatic stage, Saint-Saëns quite deliberately made himself the exception to the rule. He eschewed opera for the most part (the notable exception is *Samson et Dalila*) for works such as his symphonies, concertos, and (more evidence of the influence of Liszt) tone poems. The body of work he left behind is now largely ignored, with the exception of a handful of pieces, the *"Organ Symphony"* being one of them. Fortunately, these works are enough to ensure that his name, and the high quality of much of his work, will long be remembered.

(c) 1992 Dave Baker

Uri Mayer

Music Director and Principal Conductor

This season marks the 11th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles*. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies a the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, the Maestro was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta.

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James Keene, *Concertmaster*
Roderyck Olson, *Assistant Concertmaster*
Tom Johnson
Mary Johnson
Richard Caldwell
Hugh Davies
Neria Mayer
Stefan Jungkind
Susan Flook
Debra Belmonte (L)

VIOLIN II
Dianne New*
Siludette O'Connor**
Elena Vladu
Pauline Bronstein
Robert Hryciw
Zoe Buck
Luba Stolyar
Tatiana Warszynski

VIOLA
Evan Verchomin***
Andrew Bacon****
Susan Ekholm
David Rhein
Mikiko Kohjitani

CELLO
Colin Ryan*
Sheila Laughton**
Timothy Khaner
Gillian Caldwell
Derek Gomez
Anna Hyder (L)
Victor Pipkin(+)

BASS
Jan Urke*
John Taylor**
Marjorie Montjoy
Rhonda Taft
Ioan Tetel

FLUTE
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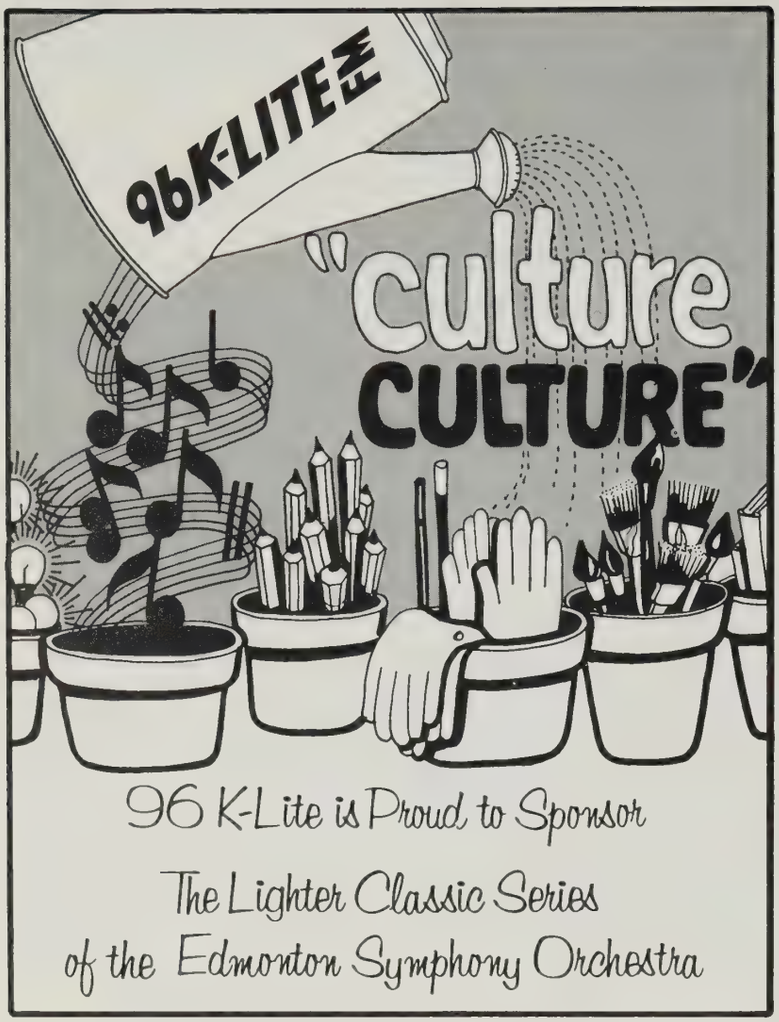
David Hoyt, Resident Guest Conductor

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children.

David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.



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Programme

BERLIOZ
Benvenuto Cellini: Overture

RACHMANINOFF
Rhapsody on a Theme of Paganini, Op.43
Dang Thai Son, Piano

INTERMISSION

DUKAS
La Péri

KODALY
Háry János: Suite
- The Fairy Tale Begins
- Viennese Musical Clock
- Song
- The Battle and Defeat of Napoléon
- Intermezzo
- Entrance of the Emperor and his Court

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Dang Thai Son, Piano

Dang Thai Son received his first piano lessons at the age of five from his mother who taught piano at the Hanoi Conservatory. Despite many hardships and interruptions because of the war, Dang Thai Son went on to study at the Hanoi Conservatory and then completed his degree at Moscow's Tchaikovsky Conservatory. He spent the following three years perfecting his art with Dmitri Bashkirov.

Since winning the prestigious Chopin Competition, Dang Thai Son's career as an international virtuoso pianist has allowed him to grace the stage of the world's major music centers: London, Paris, Munich, Vienna and Tokyo to name a few. He has also been the featured soloist among several international orchestras and is a frequent guest on radio and televsion programs in most countries in which he has played.

Benvenuto Cellini: Overture
Hector Berlioz
(b. Côte-Saint-André, Isère, 1803 / d. Paris, 1869)

Hector Berlioz wrote a number of works which could, by stretching definitions, qualify as operas. His *L'Enfance du Christ,* for example, is an oratorio; *La Damnation de Faust* is referred to by its composer as "a concert opera." In fact, he wrote only three "operas" proper (*Benvenuto Cellini, Les Troyens,* and *Béatrice et Bénédict*), and with tonight's performance of the overture to *Benvenuto Cellini,* the ESO will have presented the overtures to all three this season.

Berlioz was in fact first attracted to the idea of opera with the intention of setting to music some of the events from the life of Benvenuto Cellini, a man from the Italy of the late sixteenth century. A Renaissance figure with strong appeal to the Romantic sensibilities of the Frenchman, Berlioz first read Cellini's autobiography in the early 1830's. No doubt Berlioz could strongly identify with Cellini's struggle for acceptance in the face of what he perceived as an overabundance of academicism, a feeling Berlioz had much of his life. The opera's plot, with libretto by Léon de Wailly and August Barbier, centres around Cellini's love for Teresa, and his attempts to elope with her while facing both a rival and possible imprisonment.

The two-act opera is, without question, an uneven affair, though it contains much that is charming, bold, and full of promise. The opera received its first production in 1838, and was generally a failure.

The music for the opera, however, is quite another matter. It is filled with shining moments, the most famous of which is the *Roman Carnival,* which is to this day a very popular piece. The overture to *Benvenuto Cellini* is second only to the *Carnival* for popularity, and contains some of the same elements of musical pictorialism for which Berlioz is justifiably celebrated.

Rhapsody on a Theme of Paganini, Op.43
Sergei Rachmaninoff
(b. Oneg, Novgorod, 1873 / d. Beverly Hills, 1943)

While Sergei Rachmaninoff was probably the technically brilliant pianist that Niccòlo Paganini (1782-1840) was a violinist, he was nowhere near the showman. Nevertheless, following the tepid reception accorded his *Piano Concerto No. 4,* Rachmaninoff decided to tackle something in more of a populist vein. Already famed as both a composer and pianist, he turned to a work that other composers had turned to before him: the last of the 24 Caprices for solo violin by Paganini.

Paganini's *Caprices, Op.1,* were intended to show off his own virtuosity on the violin; they are unapologetically "showpieces." The last of these provided inspiration for composers as conservative as Brahms and as modern as Lutoslawski. During the summer of 1934, Rachmaninoff took the theme and constructed a work for piano and orchestra built upon 24 variations of this 24th Caprice. He premiered his *Rhapsody on a Theme of Paganini* that November in Baltimore, with Leopold Stokowski conducting and himself as pianist.

Appropriately enough, the orchestral violins state the famous theme first in the work, which continues through all of its variations without pause. Mysteriously, another theme works its way into the piece: the medieval *Dies Irae (Day of Wrath)* from the *Mass for the Dead.* Music lovers may recognize it from the climax of Berlioz's *Symphonie Fantastique.* The work does not proceed along any formal, concerto-like lines, but rather treats the original theme to a series of presentations, inversions and reflections in one of Rachmaninoff's most lavishly orchestrated works.

The eighteenth variation of the theme is the most famous, and most often excerpted portion of the piece, which did exactly what Rachmaninoff hoped it would do: achieve rousing success, disspelling the shadow of apathy of his previous piano and orchestra work. The composer made it a mainstay of his performing career from then on.

La Péri
Paul Dukas
(b. Paris, 1865 / d. Paris, 1935)

Paul Dukas is chiefly remembered in our time for two things: his wonderfully evocative tone poem *The Sorcerer's Apprentice,* and for destroying much of his work late in life, rather than have what he perceived as substandard material published with his name on it.

A product of the more conservative French school founded by Franck and Fauré, Dukas' music first attracted attention just as the 20th century was about to begin, with his fine *Symphony in C Major,* as well as *The Sorcerer's Apprentice.* Both premiered in 1897. Other works which survived his own purge include the *Variations on a Theme of Rameau* (1902) and his opera *Ariane et Barbe-Bleue* (1907), a work which has begun to see more performances in recent years.

Given that Dukas was not only a student from a conservative school of thought and that his own inclinations were naturally backward rather than forward-looking, his ability to assimilate previous modes of thought to produce music of decidedly independent character is noteworthy. And while *The Sorcerer's Apprentice* is performed much more often, his *La Péri* perfectly illustrates his skill as well.

Rather than such an easy label as "ballet," Dukas called *La Péri* a "poéme dansé," and it was produced as one of a series of "Concerts de danse" given at the Châtelet by Mademoiselle Trouhanova in 1912. In it, Dukas' sensitivity to musical invention, and the use of the orchestra to create drama and atmosphere is extremely effective. A definite influence here is that of Debussy, in respect to harmony and orchestral colour.

Dukas himself wrote the scenario for *La Péri,* based on a poetic oriental legend. Preceded by a striking brass fanfare, the story concerns that of the Péri, the descendant of a fallen angel excluded from Paradise until she has done penance. Iskender comes upon her as she is asleep in her jewelled robe, and snatches from her hand a lotus, symbol of immortality. The Péri is awakened by this, and dances for Iskender, thus enabling her to win back the lotus. She disappears, as darkness gradually descends upon Iskender.

Háry János Suite
Zoltan Kodály
(b. Kecskemet, Hungary, 1882/d. Budapest, 1967)

When looking at the music that each one produced, it is hard to believe that Zoltan Kodály and Béla Bartók not only lived at the same time in the same country, but that they actually worked together for a number of years! Whereas Bartók's music embraced the ideas and harmonies of the 20th century, Kodály's music was always much more rooted in the 19th century.

Decrying the lack of any formal historical record of the true folk music of their native Hungary, Bartók and Kodály set out in 1905 with some primitive recording equipment to authentically document Hungary's rich tradition. Famed and fondly remembered now as much for his contributions to musical education as for his compositions, Kodály received numerous honours late in life, including a Gold Medal from the Royal Philharmonic Society.

Though sometimes called an opera, his *Háry János* is more precisely a "play with music." As might be expected, the story is drawn from one of the richest takes in Hungarian folklore, that of the colourful, larger-than-life figure of Háry János, teller of very, very tall tales. The "opera" itself consists of a prologue, five parts and epilogue, and was based on János Garay's poem about the mythic figure. It premiered on October 16, 1926.

The suite Kodály arranged from *Háry János* was put together alongside the opera, and was first performed in 1927. The first part, *"The Fairy Tale Begins,"* starts with an orchestral "sneeze," a reference to an old Hungarian superstition that any tale preceded by a sneeze must be true. The following parts are all fairly self-explanatory, including the music for the rotating clock in front of Vienna's Imperial Palace, Háry's defeat of Napoléon (!), and the magnificence of court life in Vienna.

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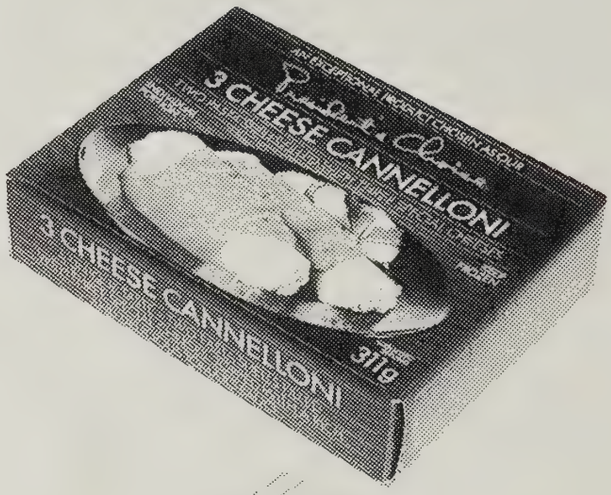

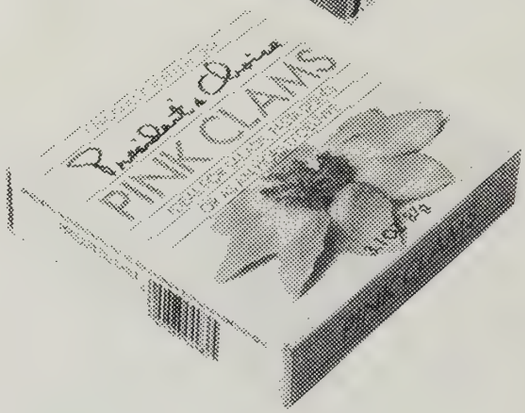

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Programme

MOZART
Ah! vous dirai - je maman (Variations)

The Magic Flute, K.620 (Overture)

Papageno's Song (Aria No.2 from "The Magic Flute")
John Mitchell, Baritone

Concerto for Horn No.4, K.495 in E-flat Major
David Hoyt, French Horn

Eine Kleine Nachtmusik

Don Giovanni, K.527 (Overture)

Symphony No.41, K.551 in C Major (Finale)

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In 1987, Magic Circle Mime Company released an educational music video with the Royal Philharmonic Orchestra. In 1988, Ms. Petersen and Mr. MacIntyre were the featured artists at the inaugural re-introduction of young people's concerts to Carnegie Hall. More recently, the Company marked their first international appearances with orchestras in Canada and Hong Kong.

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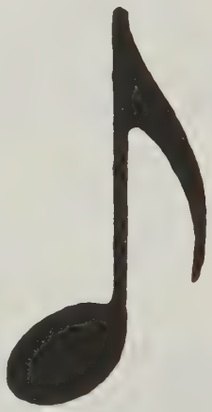

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Programme

HONNEGER
Pacific 231 (Mouvement Symphonique No.1)

DVORAK
Piano Concerto, Op.33 in G minor
- Allegro agitato
- Andante sostenuto
- Finale: Allegro con fuoco

Boris Krajny, Piano

INTERMISSION

PROKOFIEV
Symphony No.5, Op.100
- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

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Boris Krajny, Piano

Born in Czechoslovakia, Boris Krajny began to play piano and violin at age five. He went on to study at the Convervatory in his native Kormeriz followed by the Prague Academy of Music. A prize winner at the Leeds, Queen Elisabeth of Belgium and Sydney piano competitions, Mr. Krajny won the First Prize at the Fifth International Piano Competition in Citta de Senigallia, Italy. This launched a major international career for the Czech pianist.

Boris Krajny has performed with major orchestras throughout North and South America, Eastern and Western Europe and as far afield as Mongolia. As a soloist with the Prague Chamber Orchestra, he has toured Canada and the U.S. as well as Europe, South America, the Far East and the Middle East.

Mr. Krajny has made several recordings with the Czech Philharmonic, including the piano concertos of Bartók and Prokofiev. His performances of both Ravel piano concertos were recorded on CD with the Prague Symphony Orchestra under Jiri Belohlavek. Mr. Krajny records for the Supraphon, Panton, Pavane (Brussels), and Columbie Nippon labels.

Programme Notes

by Dave Baker

Pacific 231 (Mouvement Symphonique No. 1)
Arthur Honegger
(b. Havre, France, 1892/d. Paris, 1955)

A member of the young Turks of France's early 20th century group known as "Les six," Arthur Honegger was born 100 years ago this year in Le Havre to Swiss parents. Like the others in his circle, Honegger's best music is bright, inventive, and tinged with humour, if not outright sarcasm. Honegger could also be quite deep, and with his early work *Le Roi David* (1921), showed an ambitious side to his music.

But he was also a product of his time, and occasionally his works were observations of the world around him. Two of his three *Mouvements Symphoniques* were cheerful and disarming looks at modern life. One was a musical depiction of a rugby match, and the first of these was named for an American locomotive, Pacific 231.

"I have always had a passionate liking for locomotives," Honegger wrote, "for me they are living things...what I have endeavoured to portray in *Pacific (231)* is not an imitation of the noises of the locomotive, but the translation into music of the visual impression made by it and the physical sensation of it."

Presented at a time when the new mechanizations of the machine age were the rage of the art world, *Pacific 231's* vivid and excitingly dissonant noises made it a concert-hall thrill from its premiere in 1924 and all through the 30's, helping to usher in a whole spate of works inspired by machinery.

Piano Concerto, Op.33 in G minor
Antonín Dvorák
(b. near Prague, 1841 / d. Prague, 1904)

Antonín Dvorák wrote his only Piano Concerto relatively early in his composing career. He wrote it in August and September, 1876, even before his first set of *Slavonic Dances,* that would set him on the road to fame. It was not a piece widely heard outside Dvorák's beloved Bohemia and it is likely that this did not bother the composer. Dvorák's aim was never to set the world aflame, nor was it to revolutionize his art. His music was a product of his soul; his soul was a product of his soil, and of his simple human decency.

A year before writing the *Piano Concerto,* Dvorák lost his oldest daughter, and there is much of his emotional state in the Concerto's first two movements.

The indication "agitato" in the opening movement's tempo set us up for the composer's state of mind; the music is serious, sombre even, for an Allegro. Like the *Cello Concerto* which came many years and half a world later, the opening movement of the Piano Concerto is built along symphonic lines of exposition and development.

The second movement is a hymn, perhaps for his dead daughter. Its simple melody is heart-wrenching in its direct appeal. By total contrast, as if this middle movement were a sufficient catharsis, the Concerto's *Finale* is buoyant, a celebration of victory. Dvorák biographer Paul Stefan said "Dvorák's confidence in life returns...with high humour that loves to play, not with the serious matters of life, but with the abundant ideas of his own creative imagination."

A word or two bears saying as to the authorship of performance of the Dvorák *Concerto.* In its original form, with the piano part written by Dvorák, the work was published in 1883. However, years later, countryman Vilem Kurz revised the solo part, ostensibly with Dvorák's permission. Yet for many years, Kurz's version remained unpublished, and as a consequence, hardly ever heard. A pupil of Kurz, famed pianist Rudolf Firkusny, was one of the few who had been taught the revised scoring. Firkusny performed Kurz's version on many occasions, and it was finally printed in 1956 as part of the Dvorák Society's *Critical Edition.*

Curiously, Firkusny himself seemed to dispense with the Kurz version in later years, performing Dvorák's own score more and more often. Klaus G. Roy wrote that Firkusny found the simplicity, even the "naiveté" of the original more preferable. Perhaps that is because Dvorák's so-called "naiveté" is his strength; his honesty was always his attraction.

Symphony No. 5, Op.100
Sergei Prokofiev
(b. Sontsovka, Ukraine, 1891/d. Moscow, 1953)

After unsuccessfully attempting to make the world his oyster, a dejected but wiser Sergei Prokofiev returned to the Soviet Union in 1932. His brashness was tempered and if he was bitter at the world, he had finally learned the better part of valour.

Within a few years, Prokofiev developed a happy middle ground between his own artistic expression, and the principles set down by the Communist regime as to what kind of music was "acceptable" for its population. Occasionally, he would still rouse the ire of the Kremlin with harmonies a little too "decadent," or forms a little too "bourgeois." Still, works such as his film scores to *Alexander Nevsky* and *Lieutenant Kijé,* and his opera *War and Peace,* kept the government happy, and Prokofiev in comfortable surroundings.

How comfortable? Well, true to George Orwell's observation that "all animals are equal, but some animals are more equal than others," the Communist party had made an estate near Moscow, where those members of the Soviet Composers' Union who enjoyed government favour could spend their time. Called Ivanovo, Prokofiev spent the summer and fall of 1944 there, and it was then that he composed his *Symphony No. 5.*

For all that Prokofiev was a revolutionary early on in his career, delighting in contravening the "rules," his symphonies have typically always adhered to quite traditional principles. His *Fifth Symphony,* written at a time when his country was slowly climbing out of the dark days of the German invasion of Russia and the end of the Second World War was actually in sight. There is darkness to the work, though it is not black. There is tension and sharpness but a conclusion ringing with victory.

The opening movement follows a very traditional blueprint, though it is dressed in modern garb. Flute and bassoon present the first theme (or, more precisely, the series of short ideas) which leads to a second group of motifs in F Major. Again, woodwinds get the main say of the themes, set to a jaunty rhythm.

The *Scherzo* second movement is a march tempo with a vague rondo form. There is a hint of Prokofiev's "age of steel" background here, as the varying rhythms suggest mechanization and the chugging of engines. The slow movement is a total contrast. A long and detailed leading thought is laid atop a comparatively simple underlying structure, and though it is certainly beautiful, it is also tinged with a melancholy tension.

The final movement begins out of the preceding movement's subdued tones, but after a reference to the opening movement, its joy cannot be held back, and the rest of the movement is happy and triumphant.

(c)1992 Dave Baker

MAY CONCERT SCHEDULE

UPER SUNDAY MATINÉES
Sunday, May 10th, 1992
Uri Mayer, Conductor
1991/92 ESO Concerto Competition Winner, Piano
VERDI
La forza del destino: Overture
CONCERTO
T.B.A.
SCHUMANN
Symphony No.1, Op.38 in B-flat Major ("Spring")
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Cleo Laine, Vocalist
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Joanne Kolomyjec, Soprano
Sandra Graham, Mezzo-Soprano
John Absalom, Tenor
David Watson, Bass
Haley Simons, Piano
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BEETHOVEN
Fantasia for Piano, Chorus and Orchestra, Op.80
Symphony No.9, Op.125 in D minor ("Choral")
Media sponsor **QT880**

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HE KING'S COLLEGE
A vocal and instrumental concert on Friday, April 10th, 992, at 8:00 p.m. in the West End Christian Reformed Church (149th Street and 100th Avenue). Ticket prices are: 4/adults, $2/students and seniors. For more information, all 428-0727.

RO CORO
Pro Coro concludes its 12th season with a performance f Bach's powerful, moving masterpiece - *St. John Passion, WV 245.* The performance will feature conductor Sören Hansen and acclaimed Canadian Baroque soloists: Linda Perillo (Soprano), Catherine Robbin (Alto), George Evelyn Baritone) and John Martens as the Evangelist. Sunday, April 5th at 3:00 p.m. in All Saints Cathedral. Tickets are 20/adults and $15/students and seniors. For more nformation, call 420-1247.

BERTA BAROQUE ENSEMBLE
The Alberta Baroque Ensemble will perform various oncertos composed by Albinoni, Vivaldi, Van Wassenaer, nd Handel on Sunday, April 12th in Robertson-Wesley United Church at 3:00 p.m. Ticket prices are $15/adults, 10/students and seniors, $5/children under 12.

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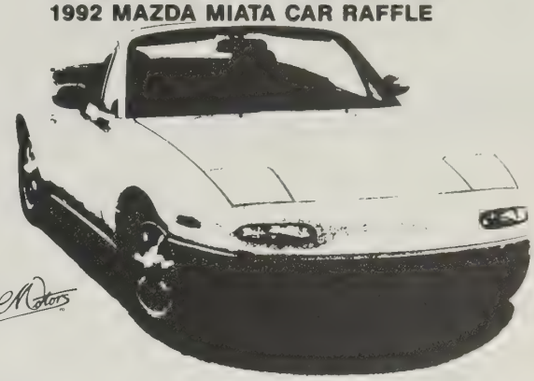

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THE NATIONAL

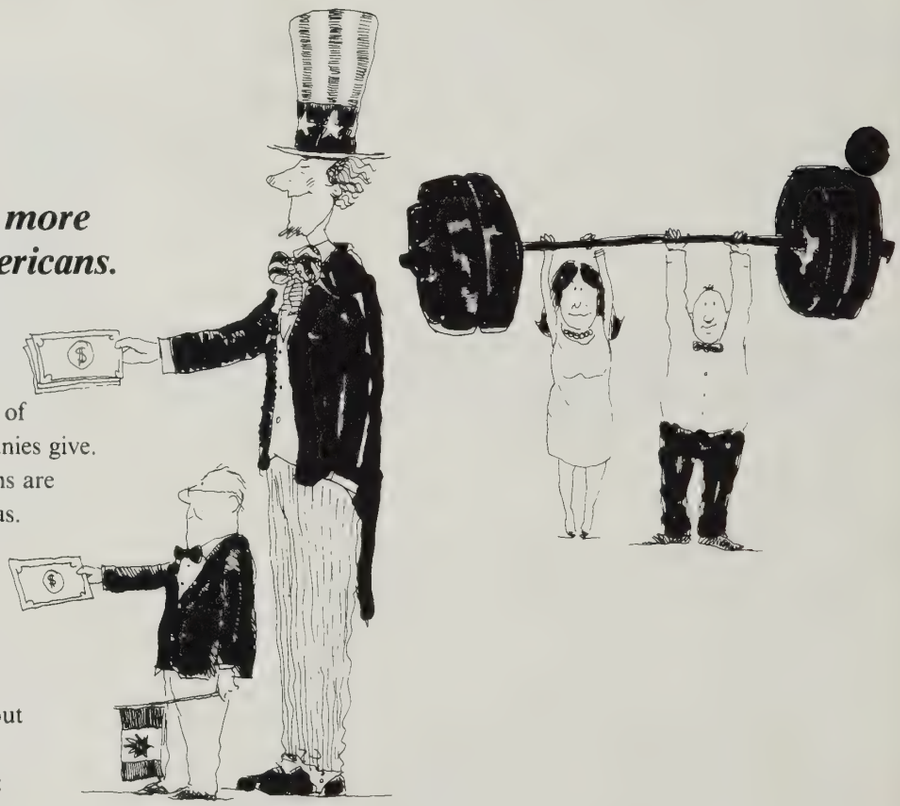
Knowing the facts

1. *Philanthropy is a disease that afflicts all Canadians.*

False. Philanthropy means promoting human welfare through donations of time or money. Unfortunately, while more than two-thirds of us think we're pretty generous, only one in three Canadians volunteer their time to causes that concern them, and they only average half a day a month.

2. *Giving can be good for your health.*

True. A recent study found that regular volunteer work dramatically increased life expectancy. So if you want to live longer, get plenty of rest and exercise, eat your grains — and be generous with your time and money!



3. *Canadians are more generous than Americans.*

False. Individual Americans are three times more generous than Canadians, and companies in the United States donate four times the percentage of pre-tax profit that Canadian companies give. The good news is that Canadians are prepared to be more generous.

4. *You're giving much less than your parents did.*

True. Individual Canadians are giving about 3/4 of 1% of their income to charities — 30% less than they gave twenty years ago. And remember inflation: giving the same each year means giving less each year. So please plan your giving — and plan to raise it each year.

IMAGINE is a Canada-wide public and corporate awareness program initiated by The Canadian Centre for Philanthropy, to increase the amount of time and money Canadians give to the programs and causes they care about.

Graphics by Backstreet Communications

GENEROSITY TEST

an help all of us.

TODAY YOU CAN DONATE YOUR HARD-EARNED money and valuable time to nearly 60,000 charitable organizations across Canada - from saving people's lives to stirring their hearts.

But imagine this: If each of us gave a minimum of just 1% of our income, or volunteered just one day a month, and companies gave 1% of pretax profit, Canada's good causes would be able to help more of us in more ways.

The first step is to know the facts — they could surprise you. The next step is to measure your own generosity. Because when it comes to giving, our good intentions don't always match our actions.

5. *Individual Canadians give much more than Canadian companies.*

True. Individual Canadians give about 10 times the amount given by Canadian companies. And corporations today are giving a considerably lower percentage of their income than they did a decade or two ago.

6. *If you won the lottery, you'd give part of your winnings to charity.*

False. Very few Canadians, when asked how they'd spent their lottery millions, mention donating any part of their windfall to charity. On the other hand, 60% of Canadians said they'd like to see giving double. So the next time you win the big one, remember to give as good as you got.

7. *The typical volunteer is a middle-aged woman.*

False. Canada's millions of volunteers are split almost equally between men and women. The vast majority of them are employed and most of them are just as busy as you are. So if you can't seem to find the time to volunteer just think of all your friends and associates who can. Then imagine the difference you can make!

8. *It would take a mammoth effort to change things.*

Very very false. If every Canadian volunteered just one day a month, that would mean 180 million additional days volunteered — you really can make a difference. And if our giving averaged just 1% of our income, $1.3 billion in new money would flow into the non-profit community in the first year alone. Imagine!

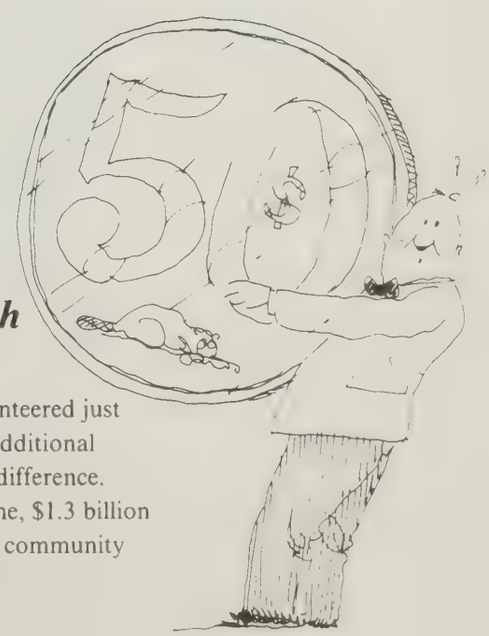
Now, Look in the Mirror.

And ask yourself:

1. When was the last time I gave time or money to a charitable cause?
2. How much or how often did I give in the past year?
3. What percentage of my income did this amount to?
4. Does my company or employer donate to charitable causes?
5. Am I a busy person? Has being busy kept others from volunteering their time?
6. How is my health? Maybe I could improve it by helping others.
7. Am I looking for opportunities in my community to get behind causes I believe in?

Imagine the difference I can make.

The Board of Directors, staff and musicians would like to thank all of the individuals and companies that have so generously donated their time and money to the Edmonton Symphony Orchestra.



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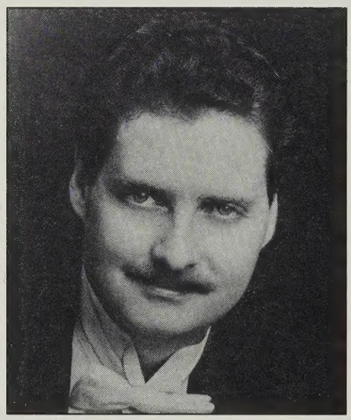
HIGHLIGHTS IN MAY

Cleo Laine jazzes things up with the ESO

Cleo Laine, joined by her husband, celebrated conductor John Dankworth, will present a performance that promises to be one of the highlights of the pops season. From popular to classical to jazz, Ms. Laine has earned international fame in a career that spans three decades.

This Parade of Pops season finale takes place Friday and Saturday, May 15th & 16th at 8:00 p.m. in the Jubilee Auditorium.

Beethoven's Ninth concludes 1991/92 Master Series



Beethoven felt that only through the human voice could he evoke the deepest feelings of mankind. Beethoven's great choral works *Fantasia for Piano, Chorus and Orchestra, Op.80* and *Symphony No.9, Op.125 in D minor ("Choral")* will be performed in the last Magnificent Master Series concert of the ESO's 1991/92 season.

Music Director Uri Mayer and the Richard Eaton Singers, will appear with Joanne Kolomyjec (Soprano), Sandra Graham (Mezzo-Soprano), John Absalom – shown above (Tenor), David Watson (Bass) and Haley Simons (Piano) on Friday and Saturday, May 22nd & 23rd at 8:00 p.m. in the Jubilee Auditorium.

For more information on these or any other ESO concerts, please call 428-1414.

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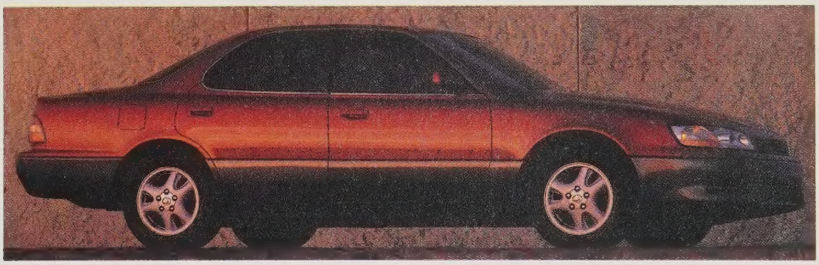

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